

VOCAL GEMS

The Ameer

A COMIC OPERA
IN THREE ACTS.

AS PRODUCED BY THE
FRANK DANIELS
OPERA COMPANY.



BOOK BY
FREDERIC RANKEN
AND
KIRKE LA SHELLE.

MUSIC BY

Victor
Herbert.

PUBLISHED BY
M. WITMARK & SONS.
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“**THE AMEER.**”

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COMIC OPERA
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Pr. 50¢

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Entrance and Song.

"I'd Like it."

No 3.

Ameer and Chorus.

Ameer.

Allegro molto moderato.

1. If you've
2. _____
3. _____

got a bus - y rab - bits foot, or an - y kind of charm, I'd
 whale that swal - lowed Jo - nah has an - - oth - er va - cant place, I'd
 Eu - ro - pe - an crit - ics would stop lec - tur - ing the stage, I'd

Chorus. Ameer.

like it He'd like it That will keep a-way a cred - i - tor or
 like it He'd like it If you ev - er find a mas - cot that you
 like it He'd like it Or the hu - mor - ists stop jok - ing of the

Chorus.

Ameer.

fill him with a-larm. I'd like it; He'd like it. I'm
 think would fit my case. I'd like it; He'd like it. For
 bal - let la - dies' age. I'd like it; He'd like it. When the

al - ways spil - ling salt, or else I break a look - ing glass; Each
 ev' - ry kind of trou - ble I've a room or two to let: My
 "Ri - vals is de - cid - ed to have ful - ly seen its day: When

time I go out for a walk I un - der lad - ders pass: If you've
 bills have run so long at last they've run me in - to debt: If you
 good old Rip Van Win - kle has been safe - ly laid a - way: If the

Chorus.

got a luck - y horse - shoe that will fit a per - fect ass I'd like it. He'd
 ev - er give a med - al for the big - gest Hoo - doo yet. I'd like it. He'd
 Dean of our pro - fes - sion would pro - duce an - oth - er play. I'd like it. He'd

f

Ameer.

like it:
 like it: } For I am a hu - man Hoo - doo, I'm a
 like it: }

ff

walk - ing mu - se - um of queers. And noth - ing that's good, Would oc -

3

Chorus.

cur if it could to me in a thous - and years. For

f

3

he is a hu - man Hoo-doo, He's a walk - ing mu-se-um of

Ameer. **Chorus.**

queers; And noth-ing that's good would oc - cur, if it could To

him in a thous-and years. **DANCE.**

loco.

1st & 2d Verse. *D.S.* 3d Verse.

2. If the
3. If the

Opening Chorus.

No 16.

"Soft to Sensuous Music Swaying?"

ACT III.

Allegro marcato.

NAUTCH GIRLS. SOPRANO.

Lithe - - ly glide in rhythm - ic dance, — in rhythm - ic

dance, — Pas - - sion's slave, our moods o - bey - ing, —

— Bend in gen - tle ca - dence light, — with lus - tre

bright, — Our grace - ful forms their gaze de - light, —

p Tink, tink — the cym - bals light - ly, —

Tink, tink — in flash - es bright - ly, —

Tink, tink — the cym - bals light - ly, —

In rhythm - - ic step we go. —

PAGES.
ALTOS.

O - da - lisques with fas - ci - na - tion, Thy se -

- duc - tive charms un - fold - ing, Hearn - en to our

ad - mi - ra - tion, In our lithe - some maze be -

- hold - ing, Thy co - quet - tish ways al - lur - - - ing.

Together

Priest-ess - es of art en - dur - - - ing. Tink, tink,

tink, tink, tink, Tink, tink the cym-bals

light - ly, Tink, tink in flashes bright - ly,

Bend - ing but oh, so slight - ly,

In rhythm - - ic step we go, Tis a

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). It begins with a half note 'In', followed by a quarter note 'rhythm', a quarter rest, a quarter note 'ic', a quarter note 'step', a quarter note 'we', a quarter note 'go', a quarter rest, a quarter note 'Tis', and a quarter note 'a'. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

unis.
dance o - ri - ent - al, La, la, la, la, la, la, la, la, A

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note 'dance', followed by a quarter note 'o', a quarter note 'ri', a quarter note 'ent', a quarter note 'al', a quarter note 'La', a quarter note 'la', a quarter note 'la', a quarter note 'la', a quarter note 'la', a quarter note 'la', a quarter note 'la', a quarter note 'la', and a quarter note 'A'. The piano accompaniment continues with a consistent eighth-note bass line and chords.

pleas-ure temp'r-a-ment-al; la, la, la, la, la, la, In

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note 'pleas-ure', followed by a quarter note 'temp'r-a-ment-al;', a quarter note 'la', a quarter note 'la', a quarter note 'la', a quarter note 'la', a quarter note 'la', a quarter note 'la', and a quarter note 'In'. The piano accompaniment includes a triplet of eighth notes in the right hand.

rhythmic step we go, la, la, la, la, la, la, la!

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line starts with a half note 'rhythmic', followed by a quarter note 'step', a quarter note 'we', a quarter note 'go,', a quarter note 'la', a quarter note 'la', a quarter note 'la', a quarter note 'la', a quarter note 'la', a quarter note 'la', and a quarter note 'la!'. The piano accompaniment features a triplet of eighth notes in the right hand.

Turn- ing to and fro, la, la, la, la, la, la, Tink! —

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef and contains the lyrics "Turn- ing to and fro, la, la, la, la, la, la, Tink! —". The piano accompaniment is written in grand staff notation (treble and bass clefs) and includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A forte (*f*) dynamic marking is present in the right hand.

Tink! — Tink! Tink!

The second system of music features a vocal line with the lyrics "Tink! — Tink! Tink!". The piano accompaniment continues with a similar rhythmic pattern, including a triplet and a forte (*f*) dynamic marking.

Tink! Tink! la, la, la, la, la, la, la, la, la, la!

The third system of music features a vocal line with the lyrics "Tink! Tink! la, la, la, la, la, la, la, la, la, la, la!". The piano accompaniment continues with a similar rhythmic pattern, including a triplet and a forte (*f*) dynamic marking.

The fourth system of music features a vocal line with a long note and a piano accompaniment. The piano part includes a triplet and a forte (*f*) dynamic marking.

unis.
Tink, tink _____ the cym - bals light - ly, _____

ff

Tink, tink _____ in flash - es bright - ly, _____

fz

Bend - ing _____ but oh so slight - ly _____

In rhythm - - ic steps we go.

First system of musical notation. The right hand features a melodic line with a triplet of eighth notes in the third measure. The left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. The right hand continues the melodic line, ending with a fermata. The left hand accompaniment continues. A dynamic marking of *fz* is present in the right hand, and *f* is in the left hand.

Third system of musical notation. Similar to the first system, it features a triplet in the right hand and eighth-note accompaniment in the left hand.

Fourth system of musical notation. The right hand has a more complex melodic line with many beamed notes. The left hand accompaniment includes some chords with flats.

Fifth system of musical notation, the final system on the page. It concludes with a fermata in the right hand and a *Fine.* marking. Dynamic markings include *fz* and *f*.

Recitative and Song.

"Ah! Woe is Me."

No 5.

Mirzah.

Allegro.

RECIT.

Ah! Woe is

f

fz

Detailed description: This system contains the first two measures of the piece. The vocal line (treble clef) begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (grand staff) starts with a forte (*f*) dynamic and features a continuous eighth-note pattern in the right hand and a simple bass line in the left hand. The key signature has one sharp (F#).

molto cresc.

me, and sad my lot, A lone, un-loved, forsak-en me, No joy is mine, I

p

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same eighth-note pattern, with a *molto cresc.* marking above the staff. The key signature changes to two flats (Bb, Eb).

Moderato.

RECIT.

wot But van-ished pos-i - tives, throughout my past I

p

Detailed description: This system contains the final two measures. The vocal line begins with a whole rest, followed by a quarter note Bb4, a quarter note Ab4, a quarter note Gb4, and a quarter note Fb4. The piano accompaniment features a *p* (piano) dynamic and consists of chords and moving lines in both hands. The key signature remains two flats.

a tempo. *RECIT.*

see _____ A sen - ti - ment - al

neg - a - tive, My ro - mance

f

§ *SONG.*

be 1. In cool se - ques - tered nook or
2. Love's own sweet words that com - fort

fz *p*

glen no lov - er waits for me. In
brings a - las I do not hear Up -

his fond eyes loves' look a - gain I can - not, can - not
on my hand the wed - ding ring as yet does not ap -

see ———— A - round my waist a man - ly arm I nev - er
pear ———— The wed - ding march, that sweet re - frain sounds not in

feel to be; His thought but to pro - tect from
rhythm clear; The brid - al veil, the silk - en

rit.
harm has not in - clud - ed me ———— Oh
train like vis - ions dis - ap - pear

rit.

years _____ Which hide the year - - ing, Oh

fears _____ in pride re - turn - ing Oh

tears to chide the burn - ing no com - fort

poco rit.

bring, or peace to me. _____

rit. *D.S.*

Duet.

"Old Maids are Willing to Please?"

No 11.

Chamberlain and Mirzah.

Allegretto

§ Cham.

1. When first I de - cid - ed I'd like mar - ried life, I
 2. When a man weds a wid - ow. he'd bet - ter take care; His
 3. When a young girl you mar - ry. ex - pens - es in - crease: A -

said to my - self. said I — "Now moth - er ad - vised an old
 stay - ing out nights. is done: — The old, old ex - cuse. he will
 way goes your hard earned wealth: — Your as - sets con - sist. as you

Mirzah.

maid for a wife. "And she ought to know" said I, — I
 find is no use. 'Twas used by the late num-ber one: — In
 foot up the list, Of a smile and your u - su - al health: — An

don't know your moth - er, but some way or oth - er. Her
 man - ner con - tra - ry. the old maid you mar - ry. A
 old maid is fun - ny, she don't care for mon - ey Her

coun - sel with my view a - grees; — For maid - ens of twen - ty. like
 wrong in your ac - tion ne'er sees, — No need of ex - plain - ing. she's
 need with your in - come a - grees, — If you have - nt a bank - full, she's

wid - ows. are plen - ty, But old maids are will - ing to
 nev - er com - plain - ing, For old maids are will - ing to
 e - qual - ly thank - ful, For old maids are will - ing to

Tempo di Valse.
rit.

a tempo.
 Both.

please. _____
 please. _____
 please. _____

I'm glad that the words of { my } moth - er _____

poco rit. *a tempo.*

— Which she said as { I } sat on her knees, — Were an
 { you }

ar - gu - ment rife When { I } looked for a wife. For a
{ you }

man likes the first one he sees; _____ Now

ev - er be - ware of the wid - ows. _____ The

maid - ens are like - ly to tease, _____ For

wid - ows are flight - y, And girls hight - y tight - y, But

rit.

old maids are will - ing to please. — DANCE.

a tempo.

*D.S.
al Fine*

Fine.

Song

"If There's Any Kind of Crime"

♩ Blakjak.

1. If there's a - ny kind of crime you're want - ing
 2. If an un - cle rich you'd like to put a -

done _____ We can do it with a dis-count off for cash, _____ To
 way _____ It's as ea - sy as the lit - tle rule of three, _____ Or
TENORS.

want - ing done,
 put a - way,
BASSES.

off for cash,
 rule of three,

cut a throat for us is on - ly fun, _____ For the
 if a sick - ly cous - in's in the way, _____ All you

is on - ly fun,
 is in the way,

do a gha - st - ly mur - der we've en - gaged a thir - ty third - er, With a
broil - ing or for roast - ing, it's a sim - ple fact, not boast - ing, We em -

p *cres.*

Blakjak.

coun - te - nance that's al - ways wreathed in smiles. —
ploys a ver - y sci - en - tif - ic man. —

TENORS.

BASSES.

Such a sim - ple thing as
With an air that's sym - pa -

f *f* *f* *sfz p*

steal - ing, Not a con - fi - dence re - veal - ing; And to
- thet - ic, We can shock a par - a - let - ic, And for

sfz f *sfz p* *fz*

Duet.

"The Armored Knight"

Fanny and Blakjak.

No 13.

Moderato.

Blakj. §

1. In old - en days the armor'd Knight set

Fanny. §

2. Aged sire with frantic ire now

Blakj. §

3. hundred years have pass'd since then a

Moderato.

Fan.

forth to seek his La - dy fair With clank of chains in haunt - ed lanes he

Blakj.

loud - ly speaks from shade re-mote Thy throat is hoarse, thy voice is coarse and

Fan.

ghost - ly spec - tre now is he And as of yore be - fore her door he

Blakj. Fan.

suf - fered most chiv-al - rous pains To win a tress of gold - en hair, to

Fan. Blakj.

such bad notes I can't en-dorse He drops the Knight with-in the moat, the

Blakj. Fan.

sings his dit - ty o'er and o'er, He sings with knight - ly court - e - sy, no

Blakj.

win a tress, No more or less, with court - ly mien he paid ad-dress, he

Fan.

Cas - tle moat, He dropped a note but still a liq - uid voice will quote, a

Blakj.

heed gives she To words which he still war - bles forth with phan - tom glee in

Allegro moderato.

rit.

court - ly paid ad - - dress. _____

liq - uid voice will quote. _____

skel - e - ton key. _____

Fan. *unis.*

Blakj. *unis.*

"Fair La - dy give heed - ing, Oh list to my

plead - ing (here he plunks on his light gui - tar) _____ "I

pray take com - pas - sion on me and my pas - sion, The door of thy

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line contains the lyrics: "pray take com - pas - sion on me and my pas - sion, The door of thy". The piano accompaniment consists of chords and single notes, with some notes tied across measures.

heart un - bar.

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics: "heart un - bar." followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with chords and single notes.

DANCE.

The third system is primarily piano accompaniment. It begins with the word "DANCE." above the staff. The music is more rhythmic and active, featuring many sixteenth and thirty-second notes. The system ends with a double bar line and repeat sign.

2. Her

3. A

The fourth system shows the vocal line and piano accompaniment. The vocal line has two entries: "2. Her" and "3. A". The piano accompaniment is mostly chords and rests, with some rhythmic patterns. The system ends with a double bar line and repeat sign.

D.S.

The fifth system is piano accompaniment. It features a more complex rhythmic pattern with many sixteenth notes. The system ends with a double bar line and repeat sign.

MUSICAL NUMBERS

(PUBLISHED SEPARATELY)

OF THE NEW COMIC OPERA

“THE AMEER”

Book by FREDERIC RANKEN and KIRKE LA SHELLE

MUSIC BY VICTOR HERBERT

AS PLAYED BY THE

FRANK DANIELS OPERA COMPANY

AT WALLACK'S THEATRE, NEW YORK

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